1: Petrullo E-3 (1933-34) 1939 SS19 Yaruro SS19

535 linked, kept up rhythmic motion by bending the knees slightly and leaning forward. The men bent at the waist until the torso was horizontal, arms hanging down like apes, and made the same motion by bending at the knees. The motion was so very apelike that I wondered if the monkeys didn't enter in some way into the scheme of things. I was told that formerly they were people and when the flood came they climbed to the tops of trees, and have continued to live there ever since, gradually changing shape. When the circuiting around the pole began the men followed one another after the shaman, and the women made the outer circuit with the right hand on the shoulder of the woman in front. The right foot was stamped on the off beat.

ART

184 517 Of the arts, dancing, music, carving, painting, modeling, and perhaps drama, are present among the Yaruros. Every individual in the group participates in some form of artistic expression, even in connection with objects whose function is practical rather than aesthetic; each individual attempts to make them "tsaimui", that is "pretty", "good." Great care is taken in making baskets, pottery, arrows, and bows. Singing and dancing are universally practiced also. No individual feels that his voice is too poor to participate in 531 the singing and no individual is shy about dancing. However, social 462 custom limits the activities of the men and women in the plastic arts. 323 Pottery making is the prerogative of the women. The carving of stamps and realistic figures from the asabache is done by the men. The low relief carvings on gourd rattles are the special products of the shamans. Of all these activities it is this last that comes closest to being inspired.

531 285 The making of baskets is woman's work. They take great pride in their workmanship, and make a conscious effort to reproduce various designs by employing several weaves. The patterns are rather limited, but then this may be due to the limited number of baskets which they make (fig. 21).

531 323 Pots are frequently broken in transport, but there is also very little use for them. One or two pots per family are all that is required. The porousness of the material is desired in order to keep the water cool. These pots are generally decorated with crude broad bands of red paint. The pottery decoration is reproduced in figure 22.

531 322 The women like to paint their faces. For this purpose the men make wooden stamps (pl. 22, *1*), which are dipped in red-ocher paste or a blue dye and the design is impressed upon the face. The designs are entirely geometric and rectilinear.

301 317 The asabache figures are of special interest because of their remarkable realism. The asabache is a black igneous material found

133 As one goes inland from the coast and westward through Yaruro territory, the land slowly rises so that the town of San Fernando de Apure is about 100 feet above sea level; Palmarito de Guachara, about 60 miles southwest, is just 145 feet; and the Cinaruco river about 100 miles SSW is about 190-200 feet. From the middle Cinaruco, the site of the writer's field work, to the sea, the average slope is 0.007% or 4 ½ inches/mile, but the slope increases gradually as one goes west till nearly 200 miles to the west, the plains abut on the Andes where, within a space of about 50 miles, the land rises from about 650 feet to over 12,000.

132 The slope of the land is paralleled by a gradual increase in total annual rainfall and length of rainy season, respectively averaging for the region as a whole about 1600 mm (63") annually,[1] and about 5 months of heavy rains with 2-3 transitional months of unsettled weather with considerable rain. The slope and climatic gradations are paralleled, furthermore, by an 134 orderly series of soil and vegetation types. As one moves steadily nearer the mountains, the soils change from muds, as at San Fernando, to muddy and sandy loams at Guachara, to sands and sandy loams in the central Cinaruco, and increasingly to sands and pebbly areas. These micro-ecological ●[184] differences appear to determine micro-cultural differences among various groups of Yaruro as one goes westwards, for example in the specific content of the cosmology. Space only permits us, here, to deal with the Cinaruco area.

133 The dip of the strata, hence drainage, is from West to East. The slope of the dip is so small, as we have noted, that at the first sizable rains, the flow exceeds the carrying capacity of the stream beds and flooding occurs. Thus, during the rainy season from May through September, [132] during which from 85-90% of the annual rain occurs, there is a constant tendency to flood, while during the driest months from December through March, not more than a total of 3 inches falls, and the rivers and landscape dry up often totally, presenting desert-like conditions. Because the topography of the central Cinaruco area is not level in large areas, and even in the flat parts, is raised above the level of the streams, flooding occurs more because of accumulated rain in low spots where it cannot drain than from overflow from streams. The streams themselves are swollen and in places overflow their banks for short distances before they are enclosed by the higher terrain. The west-east dip of the land an the east-west prevailing winds combine to make surface land forms, such as sand dunes and creeks, called *caños* (Y. *dorò*) run east and west also.

133 In the central Cinaruco area, the creeks on the north side of the river are contained in a sort of basin formed by a row of dunes, perhaps as high 137 as 100 feet above the neighboring savanas, almost 300 feet above sea level, running east and west for many miles at a distance of 3-5 miles from the Cinaruco. On the south side of such "ranges" of dunes, a creek like the Totûdoro is likely to be found. On its right bank, sometimes at some distance back from the normal high water mark, it is contained by the edge [134] of the flat, sandy, coarse-grassed savana, which is marked by a continuous

1 [for footnote see category 116, p.42 --Analyst]